COURSE IMPLEMENTATION DATE:	September 2008
COURSE REVISED IMPLEMENTATION DATE:	
COURSE TO BE REVIEWED:	February 2012
(four years after UPAC approval)	*(month, year)*

OFFICIAL UNDERGRADUATE COURSE OUTLINE INFORMATION

Students are advised to keep course outlines in personal files for future use.
Shaded headings are subject to change at the discretion of the department – see course syllabus available from instructor

ENGL 313	Faculty of Arts - English	4
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UCFV CREDITS
	Creative Writing: Advanced Poetry	
	COURSE DESCRIPTIVE TITLE	

CALENDAR DESCRIPTION:

This course explores poetry at an advanced level. Students will produce poetry which will then be workshopped and redrafted. Examples of the genre by professional authors will be modeled. By the end of the term, students will have produced a substantial portfolio.

PREREQUISITES: Any two 200-level English course or permission of the instructor. One of ENGL 211, 212, 213, or 215 recommended.

COREQUISITES:
PRE or COREQUISITES:

SYNONYMOUS COURSE(S):
(a) Replaces: **N/A**
(b) Cross-listed with:
(c) Cannot take: **N/A** for further credit.

SERVICE COURSE TO: *(department/program)*

TOTAL HOURS PER TERM: 60

TRAINING DAY-BASED INSTRUCTION:

STRUCTURE OF HOURS:

Lectures:	**30**	Hrs	Length of course:		
Seminar:	**10**	Hrs	Hours per day:		
Laboratory:		Hrs			

Length of course:
Hours per day:

Laboratory:		Hrs
Field experience:		Hrs
Student directed learning:		Hrs
Other (specify): Workshop	**20**	Hrs

OTHER:
Maximum enrolment: **25**
Expected frequency of course offerings: Once every 2 years
(every semester, annually, every other year, etc.)

	Yes	No
WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)	☐ Yes	☐ No
WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)	☐ Yes	☒ No
TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:	☐ Yes	☒ No

Course designer(s):	**Andrea MacPherson**	
Department Head: **John Carroll**	Date approved:	**Jan. 17, 2008**
Supporting area consultation (UPACA1)	Date of meeting:	**Jan. 25, 2008**
Curriculum Committee chair: **Moira Kloster**	Date approved:	**Feb. 15, 2008**
Dean/Associate VP: **Eric Davis**	Date approved:	**Feb. 18, 2008**
Undergraduate Program Advisory Committee (UPAC) approval	Date of meeting:	**Feb. 29, 2008**

LEARNING OUTCOMES:

Upon successful completion of this course, students will be able to:
1. Effectively identify and utilize poetic devices.
2. Critique and evaluate peer material.
3. Apply critical reading and analytical skills to their own work as well as peer material.
4. Apply editorial standards (substantive editing, close reading, revising, line editing) to their own work.
5. Apply the revision process to their own poetry, effectively reshaping the final product.
6. Write a critical analysis paper about a published poetry collection.

METHODS: *(Guest lecturers, presentations, online instruction, field trips, etc.)*

The format will include lectures, discussion, workshopping, and visits from professional writers working in the genre.

METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

☐ Examination(s)   ☒ Portfolio assessment   ☒ Interview(s)

☐ Other (specify):

☐ PLAR cannot be awarded for this course for the following reason(s):

TEXTBOOKS, REFERENCES, MATERIALS:

[Textbook selection varies by instructor. An example of texts for this course might be:]

Sample texts might include Diane Thiel's *Open Roads: Exercises in Writing Poetry*, or Wendy Bishop's *Thirteen Ways of Looking for a Poem,* or a custom coursepack including samples and writing exercises.

A sample coursepack:
The Cinnamon Peeler by Michael Ondaatje; *Les Beaux Jours* by Stephanie Bolster; *September Letters* by Rachel Rose; *The Waste Land* by TS Eliot; *The Light in My Mother's Kitchen* by Lorna Crozier; *Things That Keep And Do Not Change* by Susan Musgrave; *This is A Photograph of Me* by Margaret Atwood; *North* by Seamus Heaney

SUPPLIES / MATERIALS:

No unusual supplies needed.

STUDENT EVALUATION:

[An example of student evaluation for this course might be:]

Portfolio of 45 pages	**70%**
Writing exercises and assignments, including analytical poetry essay	**15%**
Workshop discussion and participation	**15%**

COURSE CONTENT:

[Course content varies by instructor. An example of course content might be:]

Week 1	Discussion of Poetry: Elements and styles.
Week 2	Inspiration: Reality into Poetry. Transformation of the Everyday.
Weeks 3 – 4	Stylistic Modes: Traditional vs. Experimental, Form, and Free Verse.
Weeks 5 – 6	Narrative Voice: Whose voice is it? Poetry Suites.
Weeks 7 – 8	Line Breaks: Rhythm and Structure. The use of white space.
Weeks 9 – 10	Revision: Editorial process. Becoming your own editor.
Weeks 11 – 12	Revision: Reimagining the Poem.
Week 13	Presentation of Portfolio.